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*How To Paint*

PHOTOGRAPHS FOR PROFIT



*how to paint*

PHOTOGRAPHS FOR PROFIT

GLA BAKER  
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CARLTON PRESS

NEW YORK 1962

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*How To Paint*

PHOTOGRAPHS FOR PROFIT



## INTRODUCTION

*The painting of photographs* can be a profitable business. It takes practice and more practice. When you have mastered the art, you will be glad you did, for the returns on your work will more than compensate you for your trouble.

Let us take each step separately.

First, here are the materials you will need:

A box of transparent oils (Marshals or Grumbachers are both good)

A bottle of refined turpentine (bought at a drugstore)

A large blotter

A box of high-grade cotton (also bought at drugstore)

Now you are in business.

These are the exercises you will start with:

Never use a brush. This type of oil-painting is done entirely by holding the cotton firmly or by rolling cotton on a stick which is contained in your box of oils. Now practice rolling the cotton tightly on the pointed end of the stick. Leave no small disturbing hairs. Roll, smooth-

ing the cotton. Practice making small balls of cotton. Take a piece of cotton the size of a quarter. Roll it into a ball that has a hard surface. This is what you will paint the larger area of the picture with. How to mix the solution for conditioning your photograph? To one part of medium, add three parts of the turpentine. For instance, one cap of medium to three caps of turpentine. Shake well in a clean bottle. Be careful to keep hands clean and discard all the cotton you use each time. In the box of oils with which you are getting acquainted there is a bottle marked Marlene. This is called the remover. It is used just as it is, straight from the bottle. Always work the oils into the photo with a circular motion, exerting a slight pressure.

It is best to begin on a photo 8x10 in size. Now to start the painting. Select the tube of flesh-tone. There are, however, many shades of flesh-tone. Let us begin with shade number one which is the lightest shade. Working your arm in a circular motion, apply with light pressure covering all parts of the skin. Notice the lines in the picture; the color should not extend beyond the intended line. Keep your work neat, rub color in well, choose colors well, and remember that photographs have personalities, like people. Certain colors are more becoming to one person than another. Study your subject well, then apply the color you think would be most suitable. Later in your work you will learn how to highlight your painting and by doing so you will bring out the best results possible. The better work you do, the more profitable it will be for you. Don't be afraid to use the colors freely. There is one point to remember in this kind of work. If for any reason, you do make a mistake, dip a stick tipped with cotton lightly into the Marlene and remove the oil. Nothing is put on the picture that



cannot be taken off in this manner. Work the oils in well, always in the circular motion we have already described.

You have now finished the painting of the flesh. You are now ready for the next steps. Follow these directions carefully and develop your sense of mixing and blending colors. Observe the details that are in your picture; they are very important!

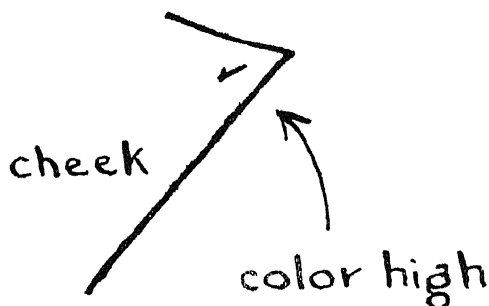
Place the picture you are about to paint squarely on the blotter. If you are painting at night, use a good strong light. Shake the solution you have already prepared; with a cotton ball, apply the solution directly to your picture. Rub in well. You will notice that the picture looks very shiny and of course wet. With a clean cotton ball, wipe the surface clean and dry. Allow time to dry. You are now going to choose the colors.

Always prepare each photo in this manner. It is the base for the color. Keep your cottons well separated from each other as they have a way of drawing upon each other. I have already talked to you about the flesh-tone and how to apply it. Let us assume you have finished painting the skin. With as little Marlene on the tip of the cotton as possible, clean the eyes and the lips of all flesh-tone.

### *First Step—the Cheeks.*

Place a small dot of cheek red on each cheek, working the oil in well toward the tip of the nose. Leave color high on cheek-bone, fainter as you did near the nose. Never make the mistake of using anything other than the cheek red for the cheeks. If lip red were used it would leave a white spot. This means the finish is removed from your work and the entire picture would have to be gone over. Of course you will apply less

cheek-red to the faces of men than you do to the faces of women.

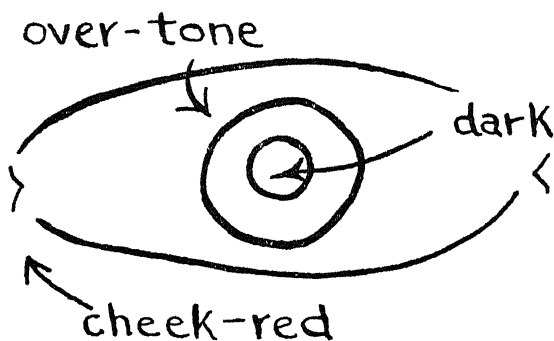


Do not bring the color too close to the eyes. This makes the picture look flat and artificial. Study the contour of the cheekline and shade the red gradually to the high point of the cheek. You won't be thrilled with your first work. But, after you have learned how much pressure to apply to work the oils into the mat, you will be delighted and find out that photo-painting is a busy field, and a rewarding one when you have mastered the art.

Let us go to the next step.

### *Second Step—the Eyes.*

Select your color for the eyes, putting a mere drop on the palette. Using the stick tipped with cotton, place a small dot of the color in the center of the eye. With a circular motion, work in color well. Now deepen the inner (the pupil) of the eye with neutral tone. Darken the eye lashes with the same neutral tone. Do not paint false lashes if there are none visible. In each corner of the eye place a faint suggestion of cheek-red. Study these suggestions for painting.



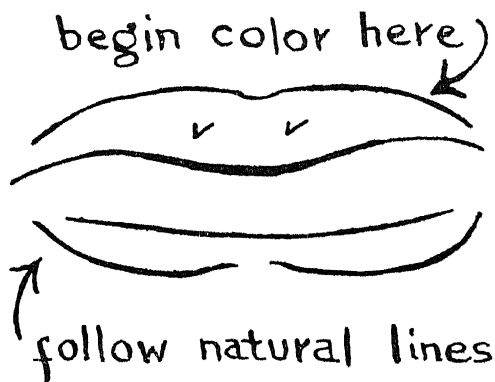
For brown eyes—use brown tone and instead of heightening the eye with neutral tone, use sienna to obtain a golden tone. Purple can also be used as an over-tone. Blue eyes and green eyes can be overtone with yellow. For blue eyes, choose deeper tones of blue.

Paint the eyes first, after the flesh-tone. The reason for this is simple. The eyes are a good key to getting the right start on your painting. What you do to them is the setting for what you do later. You can play up the eyes with shades of blue, violet, and always a final bit of red (in each corner). It's the eye appeal that makes a person look interesting. It is this same appeal that you see in the painting. One of the strong points of any photograph are the eyes. Here you have a chance for some good art work. Make the most of it.

### *Step Three—the Lips.*

Using lip-red and the stick tightly rolled with cotton, place a small amount of the red to the lips working it into the lips until you have covered the outline. With another stick, lightly dipped into Marlene, clean the teeth.

For fainter coloring, the tube of Extender that is included in the box of oils is used. By placing a small amount on the palette and mixing it with the lip-red, a paler color is obtained. This is in good taste for pictures of older people and babies.



The mouths are not easy to do at first and practice is required. Never go beyond the natural lines. To do so, alters the features of the person you are painting. Make your painting as natural as you can. Do not make it look gaudy.

The mouth, too, needs careful work. Too often, you will see the wrong shades of lip red used. When not carefully worked in, poorly chosen lip-red ruins an otherwise good painting. Be sure of using the right color by mixing it with the extender and a touch of violet for the darker tones. For a lighter tone use twice as much extender as you do lip-red. This practice is common with children's paintings. Mouths have many shapes. Whatever the shape, paint it as it is. Irregularities in the mouth line makes the owner look strange if painted any way but the natural way. Remember you are to beautify,

not to improve. Leave off the putting on of false eye lashes and resort to a little eye shadow until the right picture comes along. You can paint the natural eye-lashes as they are. After you have gained the experience you need, you will know how to put on the lashes which is always done with a lead pencil and worked in.

Hands, if shown, should be given care. If color is used on the nails, use a color matching the color of the lips, but, only on ladies, please!

Now that you have finished painting the lips, let's go on to the hair. Much can be done in painting the hair to make your picture an attractive painting.

#### *Step Four—the Hair.*

Of course, you have decided what color the hair should be. Look closely at your picture and study the hair-line. When you have the oil on the palette, take a ball of cotton and with a firm circular motion, work in the color. You will notice the lights and shadows in the photograph. High-light the darker shadows with the Neutral Oil and the lighter shadows with yellow.

This is a technique you must acquire as you work. By this I mean that you must know the color that will complement the colors you have already put on. Here are some of the colors you can use:

*For* Black hair use black

Blonde hair use yellow (with extender)

Red hair use raw sienna

Brown hair, brown, either light or dark  
brown, depending on the light or dark  
shade desired.

## *How to high-light the hair:*

For black hair use red. Dipping the stick into the cheek-red, draw through the light shadows in the hair. You may emphasize the darker tones with the neutral shade; if the lines are heavy, use black.

For blonde hair use white very sparingly.

For red hair use the darker brown.

For brown hair, use yellow, just as it is.

Be very careful in using yellow as it is the strongest of the colors and must be used cautiously or it will remove the color underneath. When you are painting, do not paint against the shadow but with the shadow; whether it is from left or right, paint always in a circular motion. It is best to start the background from the right, leaving the area around the face almost without color.

The value that you place in your painting will be there because you work in the lights and shadows. It may be the folds of a dress or the curl of the hair or anything that will give depth and meaning to the photograph. Work shadows with dark, lights with the light, following the outline closely with blended lines. It is not always necessary always to use the darkest tones. Try the violet tones for blue shades. Keeping the color scheme in mind, you will want to use the complimentary colors for shadowing the painting. Always be careful to give the eyes expert care. Just as eyes are called the "windows of the soul," so are they the most expressive part of the picture. When you have done the eyes, be sure the white of the eye is crisp and clear by touching lightly the lines with clean cotton. You must leave no visible work lines.

Hair should have highlights. It takes quite a bit of practice on your part. The colors for this will be some-

thing complimentary to the main color of the hair. Yellow is always used in highlighting the hair but use it sparingly. When you have decided upon photograph-painting as a career, concentrate only on this one phase of the art. To engage in too many different branches of art at one time leaves you, as the old saying goes, "Jack of all trades and master of none." When you can do one job and do it well, and not before, is it time to go on to something new. Added to what you have already learned, you will soon learn that art is an ever-growing and absorbing kind of work. Art is a true proving ground for the one who longs to express himself.

#### *Step Five—the Background.*

You may use all one color or several together. But it must be a color that will blend with the color you have in your picture. For young people, use a vivid color such as viridian green or pastel shades of pink. Red makes a very dramatic background especially for glamour pictures. After you have finished this part of your painting, finish off the photo with a touch of red, ever so faintly, around the subject's face. This softens the color in the background and adds a flattering touch.

Now we will say something about the detail that is in the picture. By detail I mean the things that are outstanding in the picture like a flower, or perhaps, a bit of jewelry or the figures in material. You can bring these out in your painting to create interest. Sometimes, if it is an exceptional photograph, only the painting of the details need be done. This makes an unusual picture. You may want to do it in one color only and this too makes an unusual, interesting picture.

The secret of good oil painting is how well you work

the oils into the mat, thereby bringing out the best that is in the picture. When you feel you have mastered the art, show your painting to a good photographer. His or her (as the case may be) opinion will help you to know whether or not you are ready for the commercial field. You may want to experiment mixing and creating colors of your own. Whatever you decide, remember that your work must be neat and well done. When you have finished painting the background, it should be darker at the bottom of your picture than at the top. A rule to remember is this: when you look at the sky, you see that the color is always deeper at the horizon. So should it be in your painting. Perhaps a trifle deeper in the lower left-hand corner.

A word to you after you have begun to work at painting for profit whether you are working at home in your own studio or in the business studio. Allow your work to dry properly before making the final touch-up. This means your finished work should have a clean, professional look.

Your charges for this art work varies with the size photographs you happen to be doing at the time. For an 11x14 photograph you should charge nothing less than one dollar. This of course is only an example. You will make your own terms according to the work you will receive. Don't become impatient with yourself and feel that you are getting nowhere. This kind of work takes practice and perserverance. It's the color you must get the feel of, as in good music, it is the warmth and the beauty. This is what you put into your painting.

Photograph painting, if done correctly, can be profitable to you. Good luck in your venture. Be prompt in your appointments, fair in your charges, and good in your work.



Let us take each step and proceed. You are ready to start: The mat: The oils and the palette are ready. First, you apply the medium-mixture rubbing in well in a circular motion. The cotton ball is held firmly by pressing the hard surface down. Discard the cotton each time after use. Dry. Apply flesh-tone number 2 over the surface which is showing. Disregard the eyes and lips. You will clean these later.

Now you take the cheek-red and apply a small amount to the high-point of the cheek leaving the fainter close to the tip of the nose. To leave too much paint too close to the nose makes the nose look too predominant. Next, you roll the cotton on a stick and proceed to clean the eyes and the teeth, etc. Now you have chosen the color for the eyes. To the center of the eye, apply the color. You will have to use your own idea for the over-coating which is applied directly to the iris of the eye. Several colors can be used. For dark eyes use purple, neutral tone, or black. This is for you to decide. For blue eyes, as we have said, use the deeper tones of blue.

Now the lips. Always use the lip-red. This looks easy but you will find it will take lots of practice on your part. Follow the natural lines. How much or how little red you use will depend on you.

The eye-brows are never too heavily done. A common lead pencil can be used for this. Shade as you go. This is not used on all pictures.

Hair: apply the proper color and high-light the hair. Much can be done to the hair by using blue, orchid, raw sienna, or yellow. Here's the trick; put the light colors on the dark areas of the hair and the darker color to the lighter parts of the hair. Play up the hair!

Never use too much pink in your pictures and never use pink for the background. Only for children's photo-

graphs are the pastels used. You may want to do only the detail work in the picture. Use the shading or the high-lighting on such things as lace, buttons, jewelry, and bonnets.

The success you will have as a color artist (I stress this again) is your patience and practice and your natural talent for painting. Don't be tense and reserved in choosing colors or in the actual putting on of the colors. Art is an expression of the inner you. Bring out the best that is in you. Study the steps given in this book. Acquire the habit of a regular routine for the work and a keen eye for color and the ability to sense the right color. Practise, practise, practise.

You now have an art you can take with you wherever you go. And, best of all, there are openings for this work anywhere you go. I might add that you'll need a sales speech to sell yourself to the public. Brighten up your English. Look your best and present yourself in the very best light. You have a vocation you need not be ashamed of.

*THE ART OF PHOTOGRAPH PAINTING*

This is an art that requires skill and a natural talent for painting and an extra sense of color and personality reading. While one color will look good on one subject, it may not on another. There's where your sense of color comes in. You may also mix your colors to suit your individual taste and the subject you are painting. The profits you may realize from this work depend on how well you paint and how fast you are. The idea is not to see how much you can use but well your pictures look when they are finished. This book deals only with the art of transparent oils. The heavy oil painting which is getting so popular at this time will have to come later. You may also start classes on your own when you have become an old hand at the art. A class of six or eight people for three days a week at times can be entertaining as well as profitable. The usual charge for this kind of teaching is a dollar and a quarter per person, per hour. There are always ready students.

Take pride in your work and turn out the finest work possible. Above all, keep it neat. Do not pursue this work unless you find after the first few tries that you have a

talent and liking for it. It is exacting work and cannot be done in the regular routine of work. If you are going to work at home, it is best to set aside your own studio, or room where you will be unmolested. Painting is like music. It comes from the heart. The quieter and more concentration you put to your work, the finer work you will do. The amount of work you accept depends on your ability to turn it out. These are the things I bring to your attention at the beginning of this book. They are not, however, difficult. You will have many disappointing things happen to distract you at first. May I say that you will even feel a bit clumsy at first? Now you may hear the term *tinting* used in reference to your work. Remember this is not tinting. This is the art of oil painting. You are creating a work of art by selecting and mixing your colors. You are reacting to a creative instinctive urge.

Learning how to mix your oils is something that will have to come from your own experience as you go along. Never put any color on the person you are painting but study the picture and you will find as you become more adept at painting that you have also acquired in insight into the type of person you are working. Here is where your intuition goes to work. You will select the right color for each picture. Some photographs can be glamorized, some cannot. Never make the mistake of painting garishly. It cheapens. Since it is everyone's desire to look as natural as possible, keep your painting subdued to the picture. Use pastels for children and softer colors for older people. Large pictures are fun because of the color and the chance to express yourself in your work. This is work you cannot do if you are inclined to become tense or excited. Relax! You will also find this work profitable and, as I mentioned before, relaxing, too. It works as.

therapy for those who are nervous and cannot follow a regular work schedule. In one of my classes, I had a young lady who couldn't attend school because of nerves. She had a terrible inferiority complex; yet, I found that she was most artistic. After completing her course in painting, she went on to regular studio work where she has been doing fine work for the last fifteen years. This girl found she could relax and it made her work a success. Don't hurry your work!

You are perhaps asking yourself by now how many pictures could I do in a day? Start, say ten. When you get the feel of confidence and are sure your work would pass the scrutiny of a first-class photographer to whom you have shown your work, you are in! He will either tell you he likes your work or he doesn't. If he doesn't, ask him for his opinion and take it from there. There are studios that will differ in their liking for and acceptance of highly colored photographs. Find out from them what they expect and comply with their wishes. Never engage in controversy over the work you have done, providing, of course, that you have done an artist's job. Make no apology for your work. It has to be the very best. When you are doing as many as forty or more a day, say, at one dollar, you are doing well. This is something you can best judge for yourself. I have done seventy-five or so, but that is a difficult pace.

Once you have set the pattern for your work, follow the pattern. Never "dicker" so to speak, about your charges unless it involves a large number of paintings which are unusual in size. It is best to furnish you own oils although some studios insist that their own oils be used. The only reason for this is a slight difference in color but all are good. By using your own oils, your charges will be a little more. Try your hand at mixing

colors to get unusual colors. For instance, a trifle of yellow mixed with a hint of orange makes a lovely peach color. Keep your primary color scheme in mind and you will know what colors will blend. Small pictures are not profitable and take up too much time, unless, of course, you are doing miniatures which is another phase of oil painting.

This is a wonderful occupation for housewives who want to earn some money and must be at home, too. It can be carried on right in their homes. It is a fine occupation for the handicapped. All you need is patience, a steady hand, a sense of color, and the desire to do good work. When you have established yourself in the art, you may even contact several studios and work for them all. Once you have done this, never take in work from private people or allow anyone to bring in pictures for you to paint. This is not done. In the next chapter, I shall give you a little advice on the first part of your work.

Do not touch the photograph anywhere after you have made the medium application with a cleaner, such as turpentine or marlene. To do so, removes the undercoat. You will have to clean the complete picture and set it aside to dry. This means a loss of time. Should you have to remove excess paint, do so lightly, not by dipping into the cleaner but merely by touching the cap of the bottle. While we are on the subject of cleaners, I have found that turpentine (refined), while a very effective cleaner, is not always the best for the beginner. It has a tendency to work itself beyond where you want it to go. Therefore, marlene works better until you have gained more experience. I have mentioned before the importance of using the right red color for the right part. Lip-red

must never be used on the cheeks or the under coating of your picture will disappear and you will see a white spot which will give it a slight purple hue. This of course spoils the painting. Do not think you can fool your employer by a cover-up job. An experienced eye can detect the smallest defect. Better to start all over again, clean the picture and allow it to dry. I do not recommend this practice but, should you have to do so, once won't hurt. More than once and the finish begins to suffer. It causes a dull effect. It is going to take patience, perseverance, and practice, the three P's of painting. I would say to you, if you haven't accomplished this art at the end of six months or if you have not succeeded in becoming a full-fledged color artist—give it up. It is not for you.

The cotton you use will, of course, be of the best quality. No cotton is ever used twice. Keep the clean cotton separate from soiled cotton and, as a special precaution, keep the clean cotton a distance from your working space as it has a tendency to draw from other materials. Thus, the oils are absorbed into cotton. This damages the color. The 8x10 print is perhaps the most popular in the photographic field and the usual enlargement; for this size you will be paid the usual one dollar and for the 12x14 size your charge should be one dollar and twenty-five cents. Larger ones will of course be higher. This is something you will work out with the firm you are working for. Once payment has been arrived at, you are usually paid after each delivery.

Now I want to leave you a rule to follow for painting the face properly. Every face is different, as we all know. The contour of the face should be studied. From the tip of the nose to the highest point of the cheek, place the

paint in a rectangular shape. With the point of the paint toward the tip of the nose, work in well. Transparent oil is the one type of oil paint that must be worked in well. The beauty of the painting will depend on how well you work your oil.

Let me give you a little advice. "Play up" your paintings. By this, I mean; give the detail in your picture special treatment. For instance, look at the bouquet in a bride's picture. Do you see anything more than the flowers she's holding? If you don't, start training your eyes to look for detail. Notice now that these flowers have veins and stems and that their centers are particularly significant. Work in those details. These are the important cues of portrait painting. It is the interesting part of a good picture. Don't pass over the detail in your painting.

There are times you may want to do a photograph in symphony. That means you are doing the complete picture in one color. Colors for this are best chosen in shades of blue, lavender, and flesh. Here is where you will use your color sense to get the right color. Don't try this until you have been doing this work a long time. Gray-haired people often make very striking pictures done in symphony as well as beautiful girls. They are not hard to paint anyway. Children's pictures are lovely done this way. When you have gotten experienced, you can throw the sticks aside and only use the hand and the cotton. You're on your way to a successful business as well as relaxing enjoyment, plus money in your pocket.

A good color artist need never be unemployed. As long as there are pictures taken, there will be the color artist. Much has been said about color photography. It will come, but it still lacks the personal touch. It's like comparing an oil-painting with a lithograph. It's what



you put into the picture that makes it different. There is no substitute for the personal touch.

I warned you about the proper use of red. Let me say something about yellow. This is a strong color, so use it sparingly. Use it lightly and rub in well. The photograph should be made on a good mat. By mat, I mean the body of the picture. You will find that the silk finish kind of mat works up beautifully. It is not necessary to use the medium on this kind of mat.

You may also want to establish yourself in a mail order business by advertising your art in magazines or newspapers. Listing the prices according to the various sizes of the pictures and maintaining a permanent studio and address can become a profitable business. Follow your city ordinance by obtaining a license or being bonded, as you wish. Since you are dealing with the public, you must show good faith. Do not undertake this until you are experienced and a true professional.

The picture taking business is like many other kinds of business. It is, at most, a seasonal business. You would find yourself busier at certain times of the year than at others. Graduation days and, of course, weddings are always in order, and there are the holidays. These occasions keep you well supplied with work. I always found that my best working hours were at night, fortified with a good strong light, a light that will tilt down upon the desk. You work best when it is quiet.

For bringing out the folds in a dress or the highlight of light hair, rely on the neutral tone. To do this, follow the darkest part with neutral tone and the lighter parts with a complementary color. Use this same approach to the painting of the eyes. After you have completed the center of the eye, use neutral tone to bring out the life in the eyes. You will be surprised at the difference it

makes. This is the detail work that makes a successful color artist. Paying attention to the small things often brings about larger and better things.

There are schools who teach this art, but for the price of this book and the investment of your own time and talent, you too can become self-employed in a very gratifying work. You must be interested in art and have a natural talent for it. A good color sense and the world is yours.

While you are in the process of study, and after you have purchased your set of oils and become acquainted with the colors and mixing, you will want material to work on. You may call on a good photographer and tell him your needs, then ask for any prints he may care to let you have. These prints you will keep in strictest confidence. You will work on them over and over again by removing different make-up. Each time after you have done this, you must look for improvement. Study them and note the difference each color makes. How about the flesh tone? Did you clean the teeth and eyes? You will at first get very tired and very agitated. Pay no mind to that. Try again. Remember that nobody is at his best when tense, so relax and let time and tide flow freely.

A true artist becomes very agitated at anything that is less than perfect. Which brings to mind, a time far away and long ago in a strange city. I found myself embarrassingly deflated financially, and because the pay was good, I wound up in one of those mill kind of places where the pictures are coming through the wall at you and you heave to the job with any color that is closest. What is the difference if the man's lips are purple and the ladies hair is green? This wasn't art, but it was a volume, and that was their goal. I was glad to leave before I was entirely ruined for good work. Surprising as it is, many

people pay for work like that. They are throwing their money away because they want color and not art.

Never doubt your ability to paint if you have color and sense and ambition. The true artist must, of course, have talent. Every color, every stroke of the hand, is a part of you. That part must be in harmony with what you are doing. It's the music of feeling. When you have chosen the right color and the right pattern for doing this work, it will be like a great symphony, and you, the master craftsman, will be creating a thing of beauty. I know of no other work that is quite so self-rewarding as is the art of painting.

You may say, "I have no talent for painting." Are you sure? Give yourself a test. Have you a sense of composing colors? Do you have a sense of balance? Can you recognize lights and shadows? Have you a feeling for personality? These are the things you must be able to feel in painting. As you go along, you will begin to get the feel of true value. Such are the things you incorporate in your work. A free hand, a relaxed spirit, and the flow of color is the artist's touch. These are the things the artists use in creating their works of beauty.

It may be that you would prefer using the mail order system for doing business. Then, of course, you promote your own business by advertising and mailing. In this way you can service as many studios as you find time for. A rubber stamp with your name and office address will be stamped on each picture. You will carry the mailing fee along with your regular charge.

There is another plane you might use, too. If you live near a resort area, procure a good camera. The fact that you paint the pictures on the spot; makes a nice summer-time business and gives one the opportunity to meet and become acquainted with interesting people. There

is no better way of expressing the emotions and giving your talent to the world than through painting. Sir Winston Churchill, often frustrated by the heavy burdens that lay upon him, resorted to painting and thus found an outlet for his own expressions. He found a profit, too! Grandma Moses, whose talent was not discovered until after her seventy-sixth birthday, made painting pay off, also! These are only two of the hundreds of people who have found comfort and profit in a work that can be as soul-satisfying as the playing of great music. Not all of us can play great music, but anyone can hold a brush. Let's go and paint!

After you have decided that you will take up the art of photographic painting, there are more things you will want to know about this fine art. You can find an open door to success and a profitable income. Make it a practice to stop and look at other paintings sometimes displayed in studios. See if you would have done the painting as it is or what could you have done that would have improved the painting? Is the work done well? Train your eyes to look for flaws without criticism, of course. Make a mental picture of what you could have done to have made it a better picture. First of all, when I say flaws, I mean that the lines have not been done well. know exactly what you are looking for.

There can be ever so many things to look for, if you

During the last war, I worked grinding precision prisms, which is, roughly speaking, the grinding of glass. By grinding glass on a certain tool, you put the power into the glass that is going to enable one to see through it at various distances. When I first started, I didn't know what flaws to look for in order to know that the prism had reached perfection. One day while examining

the glass under a strong light, I knew what I was looking for! When the supervisor marked the flaws with a pencil, I knew what to look for. I tell you this to illustrate that after you have decided exactly what you are looking for, you will be able to spot the flaws immediately.

Be your own critic. By studying other paintings, you can improve your own. By observing the color and the smoothness of the work, you can best judge your own. The mixing of colors is very important. How they are used is most important of all. Too little color doesn't make a good picture and too much color is sometimes not approved of. Your own experience, plus that of your employer, must be your guide. You will strike a happy medium between these two.

No one likes to be painted in a color he never wears. Therefore, mix a proper color even though the description may say the color is red. You will be careful to blend the right shade of red. When you become more advanced in your work, you will, by intuition, begin to feel these colors and be able to paint freely without the fear of using the wrong color.

Don't ever change prices for your work. Set your goal and stay within the range. Don't use inferior paints. Don't discuss your prices or what you are being paid for your painting. This is never done. Never pass your opinion on photographs and say whether they are good or poorly taken. Your work is to make them beautiful. When you have finished a painting, carefully look it over and give it a cleaning. This is to remove all marks that otherwise should not be there. Don't run the line marks. By that, I mean over-shooting the natural lines. When a picture is started, it must be finished or else there are hard lines in it. Once in awhile, you have a picture that

is very hard to paint. People's personalities stand out even in their photographs. If they don't take well to color, try one of your vivid tones.

Be careful of your oils and recap them after using. They will harden if left open. I don't believe I would use the drier. It is better to let them dry in their own time. Allow plenty of time for them to dry. Do not return any pictures that are not completely dry. If you have promised to bring in, say, fifteen pictures, don't bring ten. Keep your promises and deliver promptly.

Now that we have covered this part of the work and you are familiar with the do's and don'ts, there are things you can do on your own. To help your business be a success, it may be that you would like to do landscapes as well as photographs. This, too, can be a lucrative field. All you need is a good camera, an enlarger, and the ability to take pictures. Then there is the home picture business. Every one likes a good picture of their home, especially if they own a lovely house or a country home. You take the picture, return it to the client in color (framed and ready to hang up). You've made a sale. The landscape painting field is very popular too. These, if large enough, are very saleable, too, and very easy to do.

The cardinal thing of painting is to stay at it. There will be anxious moments when you feel you are not getting anywhere. Keep busy and try hard; good things never come easy. To master the art of painting is to insure your future with a work that will never grow old. There is always an opening for good artists. There are other things to add to the knowledge you already have. Photograph retouching is good to add to your painting. There are many more that can be added. This is a business that you can stay busy at. If you work at home, you

will find that you have no time to spare. But the wages you will have will make you feel that your time was well spent.

I once knew a husband and wife team who made an excellent living and had fun, too, by traveling with their camera and oils. They specialized in historic spots and interesting places. It was a most interesting kind of work and the pay was good.

There is quite a lot to learn about mixing oil paints. Be sure you mix them well. Try blending them to get the right tone, something that will be yours. It is every artist's dream to be an original.

Art work is always interesting from the standpoint of character reading. As you progress, you will be also reading the pictures you paint. From this reading you gain the warmth and color of different personalities. That, too, heightens your color perception so that at last you have no argument with selecting a color. Sometimes you may get a print done in what is known as the sepia tones. This is brown finish and will require the use of lighter tones the lighter hues and shadows. For a heavy, dark, almost black background use a strong color. This is one time you can use strong lip-red for an exciting background. Grey and yellow are not good background material. A poor background makes a poor painting. This little oversight has been the downfall of many a would-be artist. Flat tones in the background make a flat photograph that lacks sparkle and life.

Practise neatness and follow the pattern set down for your work. Quietness is almost a must. With it you will turn out better work. There is no reason why anyone should marvel at art. It is something you can easily teach yourself. With a little help and your talent, you can build a career that will last a lifetime and also provide you

with the means to conduct your business. The whole secret of success is good color-sense and toning. From this beginning you can go into several arts—heavy oil painting and all the other painting arts for profit. Location has no barrier to offer. You may live anywhere you wish and conduct your art business from town or country. Once you have found your niche in this business, you are set.

But, you've got to be good. Don't start looking for an opening until you are. When you have perfect confidence in yourself and know that your work will stand the test of the most exacting scrutiny, get that job and expect it! You will be told you are too expensive! It's the person's privilege to want you to work cheaper, and it is your privilege to stay with your price. When you are willing to work for less, you cheapen your art. You now have a profession; don't cheapen it. The photographer has a fancy price for the hand-painted picture and, rightly so, he should have. That's why you cannot jeopardize your art by painting for almost nothing.

You have within the pages of this book the know-how of building a business of your own. What talent you may possess, how much time you will give the art—these are matters of your own choice. One thing I can promise is that there is no time for boredom. What financial returns you will receive will depend on your work, how much you do with it, and what you are charging. I have given a small amount here or there. After your charge has been established and an amount has been agreed upon, don't alter your prices!

There has never before in history been such a demand for good artists and there always will be. To get the right start in the business means much. We can only



lead our fellowmen as far as we have been ourselves. It is by the experience of others that we are either a success or a failure. When we gain the experience of someone else, and add to it our own contribution, we are taking a step in the right direction. That doesn't mean you must copy exclusively the work of others but you have gained confidence and a pattern to follow from the trials and errors of other artists.

I want to set before you an open door to a business venture that can be both profitable and enjoyable. It can lead you into other fields of art. But, first of all, master the art of painting for profit. There is not a quicker way to gain a skill that will make money for you. Your skill will of course depend on how much practice you give to it and your knowledge of color and how well you mix colors. I am assuming, of course, that you lean heavily toward art. Without this given talent, it would be useless to try. When you paint, you do so with your feelings. There are many who can play a piano well, but do so without feeling. It is at its best a mechanical sound of music. They've got the notes but no feeling to put into it. Painting, like music, must be done with feeling.

When you paint, keep your arm up and off of the mat. Do not touch any part of the picture. It takes a while to get used to a circular motion for the arm. Place the strength firmly in your work. This is pressure work. You can best come by the right pressure to use as you practise. When I use the term work, it is literal, for no oil painting is ever at its peak of beauty until the oils are "worked" in. You can see why the term is used. Always use a bit of yellow in every picture; it heightens the color and adds life to your picture. Shades of green are good particularly in photographs of men. Then, too,

green is good with any other color. A green leaf, of course, teaches us nature's own secret. Green is a very friendly color.

When you have done your first painting, set it up to dry and leave it for awhile. When you look at it the second time, do you see any improvement that you can make? After several attempts, correct your painting. Try this same test over and over until you are pretty sure what you can do. Then start in with real determination and paint another that you feel is going to be your very best work. Give this one the same test. If you find an error in this one, you are not ready yet. You will be very fortunate indeed to have among your friends someone who is also interested in art. Show them your painting and you will receive an opinion. You will never do this after you have become experienced enough to be on your own. Keeping your work to yourself and private is one of the secrets of the trade.

The artistic part in art is the composition of color, or the blending of color into a harmony. That means that you will be mixing the colors and becoming familiar with the use of one color added to another. You will soon find that the various combinations you are capable of getting are yours and reveal much of your own personality. Develop the color tone to the best of your ability. It is a fact that sometimes a person has a tendency to rely too much on favorite colors. Until it becomes a habit; this types your work too much. It is better not to get into this habit.

The enjoyment you will know in doing this kind of painting is in the satisfaction you will feel knowing that you are creating beauty. To one whose talents lie in the field of art, nothing can quite replace the worthwhile feeling it can give. Artists are well paid people. If you

take this work seriously and have a natural bent for it, you are well on your way to making some money. Remember, that to be an artist, you've got to paint like an artist. You have the power to do for yourself anything you have set your mind to do. With the help you gain from this book and your determination, art can be your career.

## II

### BACKGROUND

You will find that the backgrounds require more practice than all the other work put together. To create a good background in your picture takes time. A good photograph should have lights and shadows. Your work is to highlight those parts. This makes a good background depending, of course, on the proper color. Yellow is the best color for the lighter shadows. Always work from left to the right of your work, finishing the background as the last part of your picture. If you are doing your work at home, *never* show your photographs to anyone. The showing of this work belongs to the studio who took the pictures. Therefore, it is not your privilege to do so. Respect your appointments. Be prompt in delivering your work. The studio you work for must keep its appointments which means you will have to deliver your work on time.

It is best to use a large blotter underneath the pictures you are working on because it catches any excess paint, and, too, it will keep your work neat. Work in a sunny room if that is at all possible. If you work at night, use the strongest light. You cannot get too much light

on the subject and it may mean the difference between doing good or poor work. The background is the part of the picture you will be doing last. Many artists are failures because they cannot create a good background without which you have not framed your work properly. It's like putting the accent into music. If it were not there, it would have no expression. So is it in painting. There is no limit to what you can do to create a beautiful and pleasing background. Well chosen colors, lights and shadows, and sometimes leaving a halo around the head. Halo painting means leaving the part around the head plain. The color must then be well blended in order to leave a soft and barely visible color. No sharp lines ever!

Always accentuate the small things in every picture. These are by far the eye-catchers of every picture. Do not pass blandly over the bits of jewelry or the flowers, the figures in ties and materials. These are interest-getters. The more of this, the better. Artists are interesting people, along with writers, musicians, and dramatists. You can move among people of refinement. Very often an artist is welcomed into the select circles in which others may find joining a little difficult. Why? Because you have something to give. You are talented and creative and it makes you interesting. The art profession has always been a source of enjoyment as well as one of profit. To be doing something you enjoy and to be paid for it, too, creates a feeling of absolute satisfaction. Every day you begin your work with new faces, new experiences. Your time is, as Abraham Lincoln once said, "your stock in trade." How well you use this time and how much you accomplish is yours alone to decide.

In finishing a painting and before the application of the main color to the background of your painting, be

sure you have added a bit of yellow to the surface surrounding the head. A touch of yellow lightens the features and gives a certain brightness to your work. Be careful to blend all colors uniformly so that, in looking at the picture, one color does not stand out from the other. The point to remember is that the larger the photograph, the easier the work. The more, too, you will be able to charge. There is an extra charge for more than one person on each picture. This is something you can best arrange for yourself by making a charge that will be within reason in whatever locality you happen to be working.

Do not mix the medium too strong. If this should happen, it will interfere with the color and you will have trouble in painting. Follow the exact measurements given earlier in this book. This is one of the first important steps for you to learn. If you find that you are having trouble with the paint, weaken the solution slightly by one capful of turpentine. The more the solution is weakened, the longer the time it will require to dry the picture. Allow for this and be sure your work is absolutely dry before you return them. Be sure they are cleaned!

You are, by this time, practising your personality sense, and, by using this, you are able to pick the proper color with ease. The color feel we call it. Some people are never able to develop this sense. For them, art comes hard and the color card must be relied upon. Color flows like music. If you are one who can feel music, you should be one to get the color "feel" easily and become an expert at painting.

You should also be developing your personality "feeling." This is an important thing for artists to follow. It is the key to the right color selection. People feel colors as easily as one breathes air. It is a natural thing to be

able to find the right color for the right person. There are among the many colors the right color for each individual. The person who insists on wearing the wrong color is almost always the person with a mixed-up personality. Color plays upon the emotions. Try dressing in a color that is unbecoming to you and watch your feelings rise. It is only in the very recent past that people have given consideration to the importance of right color selection for their homes and for their wearing apparel. There is a right color for everyone. Strike this happy feeling in your photograph painting and you will be a happy artist.

Be very careful that you do not under-paint. This is the result of a washed-out looking picture. Whatever the color may be, make it a true color and keep it bright. Colors that are not well mixed and have a weak-look make for a flat-looking picture, void of life and color. You should never entertain the thought that you are there only to add color. You are there to create a picture of beauty and loveliness. You should also bear in mind the thought that you will be giving to the detail in your painting.

The final important step in this kind of painting is the working in of the lights and shadows. You will want to do this after all the other work is done. This part takes some patient practice on your part. The more adept you become at playing up the lights and shadows, the better you will be doing and the more picture value you will be getting into your work. Hence, the more you will be able to charge. Your profits will be higher. Nothing has been more aptly said than that "you get out of your work just what you put into it." These are most fitting words when it comes to art.

Lights and shadows have much to do with the photo-

graph. This is the part that you must learn to do well. Without this play-up, you will at best have a flat and uninteresting photograph. Your sense of the proper balance and shading will have to come from you. Practice will bring this out. Do not neglect practice!

If you look at it closely, you will see the little veins and intricate make-up of a flower. Don't pass over such things without care and consideration. Every little detail must be followed. This makes a painting true art.

Every piece of material you turn out must be carefully done. One careless picture and you may find every door closed against you. This is a barrier no artist can afford, especially if you depend upon it for income. If you are doing part time work, I am sure you wouldn't want this to happen. Some people have a tendency to do good work, then they get bored and become neglectful. It doesn't pay!

Large photographs make lovely pictures if done properly. While these are easy to do, you must however to be subtle in your painting. Backgrounds that are painted too highly detract from the subject itself. The simple background is better in a well chosen color. Don't go in for exotic colors unless you have decided to do the whole painting that way. Not every one is becoming in these colors so choose your subject well. It takes a certain type of person to wear certain colors and to look the part. Not all pictures are glamour pictures. You should be able to know the ones to glamourize, etc. Turning every picture into a work of glamour is frowned upon.

"You paint them as you see them." This means you are using the personality reading for each print. What color is right? What color is not? You are looking at people. How good are you in judging color in regard to people? Only you can tell. But if you will carefully fol-



low this rule, it will make painting for profit much easier for you. To guess at a color brings only extra work for you and not the right color to your work. Give yourself time on each print for color selection by mixing the colors to suit the picture. Use about three different colors at a time on the palette; use clean cotton-balls for each new application. Cleanliness in painting is well practiced from the very start. It saves you time and also oils.

Of course, you know that as each print is finished and before it dries, you will go over it carefully with the stick wrapped tightly with cotton dipped lightly in marse. Clean away the marks that shouldn't be there. Don't run beyond the border marks. Stand the prints upright to dry and do not touch until perfectly dry. Make sure before you put them together for delivery that every bit of the paint is dry. Your work can be easily spoiled for you by haste. Allow plenty of time for your paint to dry and still have time to deliver them in ship-shape.

I did mention before the importance of bringing in your work at the promised time, not before and not after, but at the given time. When you have found the exact speed limit with which you paint, you will know just exactly how much work you can finish in the allotted time and in regard to payment. It is usually paid on each delivery. This is called "piece payment." However you can make your own best arrangements, but don't ever make them longer than a week.

### *III*

#### *MIXING OILS*

I have given you the formula for mixing the medium. This is an important step because it will set picture and it is also the happy medium of fusing your colors together. Watch your hand pressure when application is made to the picture. Have the right amount of pressure in your arm to rub in well. Allow to dry for the fifteen minute waiting period. Leave no excess medium on the picture. To do so will make your work blurry and not at all neat. Practise this over and over until you know the right amount. Always be careful to get the color instructions with every job. Follow them closely.

There are in the box of the oils that you are using a number of oils called the vivid colors. For instance, we'll take viridian green. This is a color that is used sparingly and does not do well on all pictures. These are the colors you will have to sense and, by your own intuition, know when to use and when not to use. This is where your personality reading is used. What color goes well with whom? Everybody has one color (or more) that looks especially well on him. For you to find that one color is a test of your personality reading. An understanding

of tone and color is highly essential in art work. Recognize the hues of which there are six within the spectrum, namely, yellow, green, blue, violet, red, and orange. These colors can be the basis for all the various tones you will use. These are the commonly used color media.

The artistic part of painting is seen in the composition of colors. Composition meaning, of course, a "putting together"—that is, the color and harmony of your work. Learning to do this well is like the building of a house. Your foundation must be well laid. You have your picture conditioned and ready for painting. This is the beginning on which you build your work and is as important as the final touch. Perspective is always important in art. The word perspective is a word derived from two latin words meaning "looking through" or "looking into." In art, it means giving depth to your work.

How well you develop your talent for mixing colors will depend entirely on you. Use the palette for mixing, and, use only very small amounts each time. By watching your picture, prepare only enough color for the space you have to cover, wiping it clean each time after you become more accustomed to painting. You will know the colors that will blend and the colors that cast off a muggy appearance if mixed. It is best to start out by wiping all color away each time. Keep only the color you are using at hand. The only color you can use directly from the tube is the lip-red. Remember that you never apply this color to the cheeks and it is never used over another color. To do so removes the color beneath. Lip-red is one of the strong colors I have mentioned before.

We cannot stress the importance of the correct use of color too much. No matter how attractive the photograph

may be, if you get the wrong color on it, it will be a loss. It is very important to produce a painting of beauty. That means your perspective, color and personality reading have been perfectly joined together. You then come up with the correct color combination and a very beautiful photograph. These are what make for depth and warmth in a picture.

I hope that you will remember that transparent oils are different from other oil paints. They must be "worked" into the picture. You will notice that while "working" in your oils, the picture takes on the glow of your work. It is this "working" in of the oil-coloring and the pressure of your arm that gives a life-like glow to a photograph. It is up to you to learn the right pressure for the glow that you will want to achieve in the photograph.

The days of starving artists are over. More and more the love of color is growing. Everything is color nowadays. There will never be anything that will replace the human hand in so far as art goes. The art of photography is everywhere. So long as there are pictures made, the artist will be there to paint them. Nothing will ever replace the magic of color. How well you use the colors you have at hand will be the test of your own making. Do not allow yourself to get into a rut by using the same colors over and over again, but try mixing and blending colors of your own making. Then paint boldly and with confidence. Never make any apology for your work when you know you have done good work. It is your own interpretation of the art as you see it. This is one place where you are you. Your expression in your work is strictly you.

Keep yourself in good balance in combining colors by selecting colors that will complement each other. Tone

one into the other so as not to leave any harsh lines. Be careful when doing childrens' pictures. Especially do not use the wrong shade of flesh tone. Dark flesh tone is not good in childrens' pictures. Turn toward the pastel shades and work in as much detail as you can. As you get the experience of painting, you may want to try other things. Sometimes mix the color with the varnish you will find in your color set. This makes a highly glossed kind of work. You must be very sure of hand and color when doing this. Good artists need never go begging. There are so many things you can do that will be both rewarding financially as well as mentally. Take your art with you for you have something to sell.

There would be fewer people bored with living if they could only know the joy of creating beauty with color. A friend of mine once told me that she had been terribly bored with everyday living and had gone to a famous resort for a rest. An artist with one piece of paper in hand, asked to draw her picture. She was reluctant at first but he seemed so sincere that she told him he could do so. "Suddenly there I was in beautiful color," she said. "I was thinking all the while that if he could see such beauty in me, why should I not be able to see the beauty that was all about me. I came home a changed person." The power of artists playing upon the concentration of color is like the power of a conductor of music who draws from his players the depth and tone that is able to reach the best that is in us. From one little print you can create a thing of loveliness. Give it the best that is in you.

Take your time and let no one rush you. This is a work that cannot be hurried. If you hurry, you are going to become discouraged and not do your best work. Quietness and concentration are a big part of this job.

What time of the day you may choose as your working hours is a matter of your own choice. But when you sit down to do your work, have everything conveniently at hand and no one to interrupt you, then you can do your best work. You can also do more than one at a time. Say, four to six maybe. When you get to this stage, you are going to make money. You are also going to be very familiar with the colors. You'll have that personality reading "going" too, so you can blend the proper mix and get a warm, natural look into your work.

Study the color brochures that you sometimes find in the paint stores and notice particular color schemes. Notice how different the same room may look done in different colors. The whole room changes its personality each time. This is what happens in your picture when you add the color. You see how important it is for you to get the right color on the right person. Personalities show through a picture. In the wrong color, they are like a song out of key.

Turning to art for an income is an easy step. And turning your talent toward the growing market for good artists is also easy. All you need is the foundation of a good work pattern. You can be your own best judge of how much you want to do and how you want to grow. Good eyes are essential to good work and proper light to work by is also very important. Then let your talent go to work without any tenseness. Nerves never had any part in art; that's why it has always been and still is a good boon to the nervous type of person. This is perhaps why artists are sometimes referred to as lazy people. They are not, but are in truth, a very relaxed type of people, easy-going and very observant. The artist has what we will call the inner-vision. When looking at an object, (it may be a picture or a room for instance), he

or she, as the case may be pictures, that object in its finished state. Interior decorators can visualize a complete room at a glance, the proper motif, color-setting and all. This is color sense, plus ingenuity. To be able to see a finished work from mere scratch calls upon the artist's imagination and his being able to combine colors and to form what is known as eye-appeal.

Whether you are working on a whole room or a photograph, is calls to work the same senses. It is well to use your extra color perception seeing them in true color. Some people have a flair for the off-color. Be that as it may, the artist who is painting knows that colors must blend. Then, of course, there are the people who can't find beauty in anything.

Using darker colors in painting sometimes ages a person. Keep to the lighter and brighter side of things. Your painting can have much to do with presenting the younger look. The hope of the universe is to look young! You have within you the power to make people so; for the brush can hide a multitude of sins, so to speak. Each print is a new thought and a new approach, therefore mix no more paint on the palette than will suffice for the work you have at hand. Keep mixing and changing to suit the photographs you are painting. Don't waste the oils by mixing too much at a time. When you have learned the companionate colors, you will have no trouble at all as far as color is concerned.

The chart of colors is given in the forepart of this book. You will, of course, be making your own addition by mixing and blending according to your own taste. This is the part of you that you pass on to your painting—the giving of yourself to your work. Nothing worthwhile has ever been done without someone's giving himself to it. Whatever we do, we leave our mark upon it.

As long as there are people, there will be pictures taken. As long as there are pictures, there will have to be an artist to paint them. It may as well be you. This is a profession you can build up according to your own time and means. Arrange your own hours, work within the confines of your own home or as you may choose to do. Work for a studio by mail or by contract; it's yours to decide. The only requisite is that you are good, very good and dependable. Never stop learning. When you do, you are no longer useful in art for it is a constantly changing field.

Learn to rely on your own judgment. If you are bold in using color and paint with a flurry, don't be taken back by the other person's criticism. You are your own critic. You paint what you feel. Many people would be far happier if they could just be themselves. Art helps you do this! It helps you to interpret your self. You don't have to worry about keeping up with the Joneses when you are working in art. Jones couldn't keep up with you, for you are doing something only you can do and in your own, yes, your very own style. The copy-cat never has a chance when you are working for you! It is of the utmost consequence to form good working habits. The writer, the artist, in fact, anyone who works on his own knows that.

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Today our colors are easily obtained and we have only to know the art of mixing. Ever since Cleopatra dyed her hair with henna, color has played a major role in beauty. Whether in pictures, or in person, color is a dominant factor. Learn to use it well. Nothing will ever take the place of true color, only more and more color.



The most important thing to remember is to get the right color for the right part. This takes practice and the use of your color sense. To get the feel of this, you must work with it. Nothing is quite learned as well as when you actually work with it. This is what we call learning by heart; in other words, feeling.

Remember the fundamentals of preparing your painting. With this proper preparation you will never have trouble. Do a hasty job and you can't expect to have a clear, colorful photograph. Even though you know that you are working for yourself, perfection is what you'll want to attain in your work. Having reached this peak you need make no apologies for your work and you'll find that good work brings good pay. Arrange to have only enough photographs at one sitting so as to be able to do them all at once. After drying has set in, don't leave it to do at another time. It doesn't work out well if you do. Handle them carefully and keep them neat. Never accept any old photographs. They don't work well. It is best to refuse to do them.

When you have made your choice of oils, stick to your choice and work with the one you have chosen until you are wholly familiar with it. As the colors of different manufacturers vary a little, whatever you choose, you can be sure will be good. But, from the standpoint of color, get used to one kind of color before going on to another. To work with the colors you have become familiar with gives you more confidence and therefore better work. Until you are acquainted with the different shades, it is of no consequence, and you can use color at random. A good photograph is more than color; it is lights and shadows. Study and pursue the composition of light and shadow. It will help you in the correct shading of this kind of painting.

Not everyone is artistic in taste or has the ability to combine the proper colors.

Actually you don't paint what you see; you paint with your heart. Think! before you paint. It is better to know what you are going to do than to have to go all over it again. First impressions are usually the best ones. If you have visualized the finished picture before, you know exactly what it's going to look like. Thinking it out is always best and saves you a lot of work. Marlene works as an eraser but it absorbs too much of the under-coating of the photograph and doesn't make a clear picture. Use as little of it as possible. Form the habit of making as few mistakes as you can.

Mix well the colors and use your intuition. Place value into your work by working out the lights and shadows. Care in color selection above all is very important, too. Watch the background; it should complement the subject, but not detract from it.

You should also be able to take constructive criticism. This is always a help and should be accepted as such. Very often the studio by which you may be employed will have suggestions. These should always be taken in a gracious manner. To oppose the employer, of course, is not wise. If they have a very decided taste in less color or more color, you will concede to their wishes. You won't always find this the case but occasionally it is so.

The teachable person is the one who is constantly growing in talent. We never cease to learn. It is only when we are shut within ourselves and become smug in our own thinking that we can no longer see the heights to which we can ascend. Be swift to learn and slow to anger. Art places little value on impatience.

It is best to use the same brand of colors for your

work. In that way, you will know the exact blending of the colors, what amount to use and the expected result. To become an expert color artist is a new approach to working for yourself. It will open the way for you to being self-dependent and wholly upon your own. The initial expense for such a career is small. The gain is most gratifying financially and physically, if you are so inclined. The field of art is a vast one and ever increasing. The use of color is on the upswing. Talent is all that is needed to embark upon a work that can be for you an open door to making new friends and an open visit to success.

The practised eye for beauty can be yours if you know well how to complement one color with another, thus creating a harmony of color that is pleasing to the eye. Colors play upon the emotions. One wrong color can upset one without one's even knowing it. Greens are the most soothing. Nature chose green for her predominant color; we do well to take a lesson from her. Blue is a shade pleasing to some and not to others. It is an easy color to work with but does not lend itself easily with other colors. Astronomers tell us there are certain colors that we are born under which should be our favorite colors. Under Scorpio, the colors are dark mulberry, red, and brown. Each sign has its own colors. Check your own and see how near they are to your own favorite color.

When you are given your color directions, look the prints over for flaws and spots. When you see any imperfections, call attention to them because you cannot cover properly any such spots. Neither can you afford to be held responsible. These are better left out of the work.

Certain photographs look well done in antique. For this you will use chalk white and burnt umber. The

photograph itself must completely be done with a white background. Mix the burnt umber with a bit of the medium. Work around the picture in art strokes, working the color in well and allowing it to dry. The white is deftly worked in and produces the antique finish. Small detail can be picked up in the picture or you may wish to paint the subject. Either way, it makes a lovely picture.

There are ever so many ways of painting beautiful pictures. You have only to draw upon your sense of color and imagination. When you do this, the work never grows dull. Beautifying people is like a tonic to some. People need color. There are those who argue against color. Life was not meant to be the color-less lot that some would have it. How much color or how little to be used is a matter of your own discretion. But make your work colorful. Color is the biggest attraction in the world. The color you may choose is a good indicator to your own personality.

Experiment with the oils in your spare time. Extemporaneous painting can be fun, and, too, it will help you to learn more about mixing and combining color. You may discover that you have a real talent for painting. Several persons of my own acquaintance have found their hidden talent this way. Children especially should be encouraged to develop their artistic ability while young. They grow in appreciation of the finer side of life. Once, in the long past, America abounded in men and women who were literary-minded and artistic. It was a golden age, such as we have never known since. The talent is still there but the initiative is lacking. It accounts for the boredom of so many people.

Never make the mistake of discussing either the firm you paint for or your own business venture with anyone.

This is a product of your own creation; it belongs to you. The less said, the better, unless you have a class.

When you purchase your first set of oils, buy a larger set which will give you more and various colors that you should know from the very beginning. It gives you a chance to mix and blend the colors that are not contained in the student sets. However, this can be a matter of your own choice. The larger set has, of course, more possibilities. Again let me admonish: keep your oils dry and clean. Keeping new cotton on hand is your only item of expense. Buy first grade cotton at the drug counter of any drugstore. Make sure it is a refined and not a treated cotton.

## IV

### BUSINESS

This can be the best paying job you ever had; an entire business of your own. Set your sights and follow through, but don't get a self-satisfied feeling and think you know all there is to know. Art is an ever-changing and a challenging field. New modes, new approaches challenge us always. Keep abreast of things and you will never be bored with your work. How much you can profit will depend on you. I do know from my own experience it can be a very profitable job and one you can do at home and on your own time. What can be better than that?

Be sure you are fully accomplished and confident of your work before embarking on the photograph painting field. Just to make one poor impression may cost you the whole plan you have chosen as your career. *Be ready and be sure!*

The prospects of doing a lively business in the oil painting photographic field will be good if you follow the instructions of this book and also use your own talent and application. It is the dream of every artist to be an original. How original you are depends wholly on you

and what you can do with paint and how well you can mix the colors you use. There is no other art that will bring you financial returns as quickly as the art of photographic painting. If you are exceptional in your work, you can have your own art business in no time at all. It will open doors for you that you hadn't dreamed were possible. As a teacher of art and speaker before women's clubs, the popularity you will enjoy will be self-rewarding. The more you know about your art work, the better conversationalist you will be. Art has never lost its appeal and it will win you many friends.

Do not stop only when you have started making money. To do this is to grow stale in the process of your work. Take time out to read others books on art. Study the great masters, read about art to add to what you have already learned.

I didn't know the first steps even of painting a photograph for myself, much less doing such work for money. And, so it was, that I became the student of a kind and very artistic nun who taught me the joy of doing something well. When you have it done well, then you have something to give to the world.

As you work, you learn, and if you are smart, you elaborate upon your work and make improvements. Thus, you are ever learning and broadening your scope. This reflects in your work. Your coloring is finer and your "color sense" is high. You have found the work that is going to make a profit for you and, best of all, you are your own boss. Don't ever be haphazard in your work. Form a pattern for neat work when you first start! Everybody who does creative work must set his own laws for working hours, for relaxation, and for pure concentration. Have your working space always in readiness. What paintings you have are strictly to be left alone and

are never brought out to show. This is a private business and it's yours!

I bring these things to your attention because if you are planning a career in the painting field, there are certain do's and don'ts. It will be well for you to start with them now.

Once you have made your connections either with a good studio or by mail service, whichever way you have chosen to work, you will find that there is no other work that is so pleasant and profitable with such quick turnover. You will be well paid. Though the painting of photographs is more or less a seasonal work, if you are good in your field, you'll have all you can do. Color is fast becoming an ever widening field. More color, and newer colors are being found every day. The taste for color increases. Never will we return to the conservative days of the past when color was thought to be in poor taste. Through research and study, we know that the use of color has a very prominent place in our lives. Since color is the sign of life itself, it has added much to our daily living. The American people were slow to recognize the importance of color. The peoples of the European countries long knew the wide use of color. Only since World War II did we begin to see houses painted in vivid colors. This was a custom brought back by our G.I. Joes.

Many business concerns refuse to employ anyone over forty. There is no age limit in the field of art. It is never too late or too early to begin to make good. It is not how old you are but how good your work is that counts. Too many people say they have no artistic ability. You will never know until you try. A man of my acquaintance, who was a house painter, discovered that he was very talented and painted with plain house-paint. When



he retired a few years later, he already had his work laid out for him; he painted beautiful landscapes at a profit. Very much like the business man who keeps a sharp eye for business, the artist keeps a sharp eye for beauty. You will find it all around you if you look.

It doesn't cost much to get started. A few oils and your own determination and anyone can develop the inward sense of beauty. It does, however, require a study of the color perception. This you can learn in a short while and you have a work that can bring you something for your purse, as well as the feeling that here you have a work that is your very own. Nobody is going to stop you because of age, race, color, or creed. Here's a job that will fit the housewife, the handicapped, and the older as well as the teen-ager.

What sort of future is yours in art depends on how much you are willing to put into it of yourself. With what you have already learned, you know that it is not a temporary vocation. It is something that no one can snatch from your keeping. It is a part of life that can bring to you both comfort and peace of mind.

There are ever so many different colors, such as magenta, which is a deep, dull-like red. There is cobalt which is violet that can be anything from deepest purple to the most delicate mauve by mixing. To associate colors under their rightful names, it will be much easier for you to know the stronger colors from the not so strong. This, too, will help you in mixing and getting you used to how much or how little to use. It is something you will have to learn by the trial and error method until you get your feel of color. One artist of long ago, who was unable to get the feel of the right shade of red for the painting he was doing, mixed it with his own blood, and only

then, did he feel he had the right color. Let's not go that far; we can still produce fine paintings without drawing blood.

A half hesitant attitude will never work in painting or anything else. Put your heart into it and learn all you can about color, texture, and the changes that always take place in art. Keep up with the new trends, ideas, and develop the feel of what you are doing. This is a business of your own. You will be your own boss. What you make of it will be your own decision. Enough cannot be said for the ambition that is needed. Having that quality well in hand, the rest comes easy.

There are many other allied fields you can specialize in along with the art of painting photographs. You might try miniature painting. Have your own children's studio, where you would paint only children's photographs. This is a well paying art. A child's picture that is beautifully done is the best advertisement you can ever hope to find. The painting of porcelain miniatures requires a little different technique although it is very much the same. We will have to take that at another time. Then if you should be one so gifted, you can also turn to the art of charcoal and pastel drawing. This, of course, you do from scratch. You must know the construction of the body and how to draw it.

Art requires knowledge and skill and like many other professions must be taught, practiced, and mastered. No one was ever born an engineer or a doctor or, for that matter, an artist. People were born with a desire to do these things. It takes training and practice and more practice until the inner vision is united with the more practical side and both are in perfect harmony. Of such are the qualities that true art is born. Having a desire isn't enough unless you do something about it. Wishful

thinking is not the solution and isn't profitable at all. Think positively.

All you supply in this work is the know-how of doing and you will be as busy as you want to be. No one is as happy as a busy person and earnings will add to enjoyment. Working in your own home can be nice, too, if you have a family to care for. You can add to the family income with your earnings. The happy house wife is the one who turns her creative ability in art into money. Even the slight reprieve from the general household work by doing something entirely different can be most restful. Think what it would be when you turn it into money!

A house tastefully furnished reflects the personality of the owner, just as a picture done by you will reflect your personality.

Art is a natural human instinct. Should you be one of those people who have a desire to paint, and to also make a living at it, I want to tell you that it can be done. Housewives especially would find this an ideal way to have an income and fill their lives with radiance and meaning. It is a chance for self expression as well. It gives housework a new lift. Soon you will be expressing your talent in your home decoration, which is something for the family to enjoy, too. A gracious lady of my acquaintance became very popular because of her artistic ability and choice of color. She was called upon to "do" over the homes of others. She found enjoyment in her self-expression even in the homes of others. She charged a fee and they were glad to comply.

In home decorating, as well as in the painting of a picture, you must select one good point, one good color, and build around it. That color should be one that reflects you or the subject you are painting. Wrong colors don't

do anything for anyone. It is most important to familiarize yourself with the mixing and the right choice of color. Then, too, the correct balance of those colors should also be taken into consideration.

The use of an art glass can be a very handy item. If you do buy one, it pays to purchase a very good one. These you can hold close to your work and detect any small flaw you might otherwise miss. They can be purchased at any department store and sometimes you can find them in drugstores. They shouldn't be large; about the size of a dollar is ample. They are also very good for antique hunting. If you happen to like that art, it helps to see the various markings and material of the item. For close-up work in painting, they are essential. Learn to use one. It will take care of the small details.

If I haven't mentioned this before, I shall now. To apply the medium mixture to more than three prints at a time should not be done because of the drying. The dryness does not make a good foundation for painting. Make your work lighter by staying with the rules. As in every game, there are rules. When we have set for ourselves, the rules of the game, we know how much of our work is laid out for us.

Value the art, of being able to make a decision. To be able to make up one's mind is of the greatest help in work or play. Art work requires concentration and a steady hand and lots of ambition. But when your work is finished, don't carry it with you; rest from it. When you start again, you will have a fresh and new approach. New faces to paint! This is one of the things that makes painting for profit interesting. Since you are your own boss, you hold the keys to success in your own hand. Some manage well on their own and some do not. The question of which you will be lies with you.

Working at home, you will have to set the time that is most convenient for you. Painting or writing, or anything you do, requires established hours and a working pattern. Being your own taskmaster is not always easy. Sometimes it is very difficult. But don't make the mistake of putting your work off. Being prompt in your painting and delivering is an asset to your business. Keep your paints and palette clean. Oils have a way of drawing from one another. Keep the tubes capped. Always keep the best grade of cotton on hand for your work. Orange sticks must be cleaned when not in use. Cotton must be rolled hard for use—about the size of a quarter. Medium, mixed and shaken together should be applied generously and allowed to remain for three minutes. Clean cotton in hand, use your arm to work in well. When an oil painting is done properly, it should have a burnished look.

Save some of your first paintings to compare with the ones you will do later. You will then be able to see where you can make improvements. Almost all "starting" artists use too little color and don't follow the natural lines. By looking at your first work, you can tell how well you are doing. Each day should see you further along your way to becoming ready to start toward your goal. The ability to turn creative work into money is the greatest satisfaction in life to be so well equipped in a trade. That you can make use of it at any time you desire. This is just such a trade and something to carry with you. Your know-how will be the tool of your trade. Keep your eye trained on beauty and color.

To be a success at anything you must keep keeping on. In writing or painting or anything else, few people have achieved success overnight. It takes determination to win. When you have discovered that you can hold on

to a thing and not become discouraged, you are on the way up! If you are turned down in your work, don't get discouraged and think all is lost. Find out the reason; start over again and correct all errors. Then you will be ready to go on again. To be criticized is no great evil. If you weren't worth the effort on their part, they wouldn't have bothered. Pity the person who receives no criticism at all.

If you are expecting to make money with your painting, you have no time for the petty things that upset so many people. You are not one of them. The way to beauty is not in discord. It is in an ever broadening field of composure and tranquility. The artist works from the inner-man, the inside you. That is why artists in any work are called temperamental people, because they are easily affected by unstability. It is important to work with a pleasant attitude. It reveals itself in your work.

To have a craft that you can turn into an income is, above all things, a most pleasant feeling. It belongs to you alone. What good use you make of that craft and what profit you will realize from it can only be answered by you. But with each painting, you are selling *you*! Successful people are the people with an out-going nature. In whatever they are doing, they give a little bit of themselves. You may be able to paint like fury but if you can't present your work in the proper vein, it will be difficult for you to make the best contacts. Let your personality grow with your art. Speak up and sell yourself and your work. Don't hide your light under a bushel!

Get your oils ready and begin to mix the colors. Then take three or four crayons and underline parts of this book that you feel will help you get started. Use a dif-

ferent color crayola for each subject. It will help you to find the part you are looking for. Practice arm pressure and don't stint on color. You are going to make a business of this, you know, so it's up to you to make the most of this time. If you make mistakes, they are all made in the learning process. Avoid making the same mistake twice. Furnishing the photograph with a good background will be one of the hardest things for you to achieve at the start. Give yourself time and practice on this one point. The secret of an alluring background is to give it the right color. Don't super-do it and lessen the subject. Strike a happy combination of color and harmony.

Be able to know when you have done a good job. This can only come after you have the "feel" and that comes after you know proper blending of color and the essence of lights and shadows. To work with one's hands and heart is the quickest route to learning. You cannot improve upon true conviction. When you reach the conviction that you have done perfect work, you have sold yourself upon it and the rest should be easy. First, sell yourself on an idea and know your own convictions. It is this little element that makes the difference between good salesmen and poor ones. It works in all walks of life as well.

Distinct neatness in photograph painting is a must. Well chosen color in keeping with the subject is of great importance. The paint must not just be put on; it must be worked in to furnish the photograph with a certain burnished look. How well you work the oil paint into the picture makes the difference between a painted look and a work of art. A truly beautiful painting should glow. The colors should blend perfectly and the work should be done in keeping with the subject. You should

be able to feel the color and use the "personality touch" to complete a perfect picture. Turning your work out in this manner, should not be hard.

The way to success in this business is to never paint anything for nothing. Your work is your stock in trade. When you are good enough to paint photographs you should by all means be good enough to charge for your work. Don't start out haphazardly. By the time you have been practicing long enough to be good, you should be making money. It is something that you don't learn along the way. You've got to know the art before you start. That is why you want to be ready. Good photographers are critical. They have to be to stay in business. They won't risk a good photograph to be ruined by a careless painter. Know your business before you make the approach to paint one. A photographer isn't fooled and at a glance can tell whether or not you know the art. Don't beg for the job. You are not begging; you are selling!

Good selling, of course, comes under the heading of good presentation. What opener you use in selling your work is a matter of taste. But in all cases it will be up to you to place yourself in the best possible light and in all sincerity. One never hesitates when they are confident. This same confidence can be yours only after you master the art.

Shading the contour of the face by placing high-lights can be attained best by lightening the flesh tones. This must be done carefully and in line with the lights and shadow of the portrait. It makes a very attractive picture and must be blended in with care. First, cover the entire flesh with the flesh-tone, working it in well. Wave the cotton lightly over the bottle of turpentine. Marlene does not work well for this. Use pure refined turpentine. The reason for waving it over the bottle is not to get the



cotton saturated. Only a hint of turpentine will do the job. Work ever so lightly so as not to remove the under finish from the picture. Don't leave it a mere patch of light, but blend it in to give it the appearance of lights surrounded by shadow. Follow the trend of light from right to the left of the picture.

The playing up of the high-lights whether in the photograph or placed there by you is the point of interest of the work. These are the creative things you do that will make you a successful artist. Little points of detail worked into the painting are the eye-catchers. This is what makes a photograph pleasing to look at and makes you want to see it again. This interest in the picture is placed there by your hand. It requires taste and tact and the right colors. To insure the paintings with this pleasing quality, study compatible coloring.

No artistic ability is ever lost to its owner. The talent you possess can be turned into an asset to you. It is like one learning to read music. Without the fundamental teaching, you are never quite sure. When you get the pattern in mind, everything comes easy. The more one studies the pattern, the clearer it becomes to you. Self-application is your own privilege. The more of it you do, the better work you will do. This is no less a true statement in any chosen profession. This work done in a careless manner will never get you the job, just as in any other work. Do it well. A studio sometimes comes under criticism because of the work of its color artist. This should never happen. If you know your business well, your bosses' happiness is your happiness. Keeping a good atmosphere where the boss is concerned is to keep your dollar coming.

Flat, dismal pictures are not attractive to anyone. First of all, the pose should be perfect, the grooming

good, the attire simple. These are the things that a photographer should be able to acquire in all his work. Without these, he is careless in his work. Photography is an art, a highly accomplished art. To be able to flatter with a camera is an art in itself. Vain as we are, flattery plays a large part in our lives. Poorly taken, poorly posed pictures are no incentive to good work. When you are given prints of this type, refuse them. Prevent further criticism by your refusal to add your work to an all ready improper job.

Since you are the last person to finish each photograph with art work, be sure it is of good quality and in good taste. Carelessly done, it can cost you the position you have attained as a color artist. No one will entrust their work to a careless artist. Grow familiar with your work and know how to turn out fine work. As your reputation grows, so will your income. The small commissions lead to larger orders. Soon you will find that you have made a wise choice. In learning how to paint photographs for profit, keep abreast of the changes in art work. New and interesting things are happening every day, in art as well in every other field. Changes though silent are well worth noting. A new slant in any work adds zest and interest.

This is a business conducted strictly by you. Your product is your talent. How well you are suited to working for yourself will be your own decision to make. Responsibility does not sit well on some people. Before you ever decide to become a color artist, weigh the matter carefully because this type of work is done almost wholly on the honor system. Your work is your badge and the expected result is up to you. Turning ones efforts into cash sometimes isn't the easiest thing to do but I can

assure you it is a pleasant arrangement once you have arrived.

When you have adjusted yourself to painting for profit, there is no end to the interesting things you will begin to notice. People are not merely something to paint. For you will begin to notice their features, the easy ones to paint and also the hard ones to do. There are plain faces, round faces and the type we call the artist's face, which is the face with the deep-set eyes and pointed chin. Each face is a challenge to you for the contour of each must be studied in order to achieve the true character and color. The detail of their dress will give the insight to their personality. So you also become a pretty fair judge of persons as people.

A plain dress or suit as the case may be is always in better taste than fussy apparel. This only tends to date your photograph and doesn't make a lasting picture. Simpleness in clothing and jewelry posed well is the artist's delight. Laughing pictures grow slightly monotonous. There are few open mouths that look forever appealing. However, these things are not your department. You will be looking at the finished work. If you are having too many poor pictures imposed upon you, call the studio to attention! Let them know you couldn't possibly rectify their mis-management with your painting, no matter how good you are.

Don't expect to be a success overnight. Proving that you can do the work of a true painter of photographs will be a testing time for you as in every other business. You've got to have a break! That only comes after you are sure of your painting and sure as to how to sell it. You will be given at first a very poor and difficult picture to paint. Don't be discouraged and never let it be known

that you thought it anything but the best. This is the acid test, so to speak. What you do to that picture is your proof of workmanship. Don't tell them how good you are; show them!

Once you have established your own business in the art world, you will be surprised at the amount of work you will turn out. Base your charges according to the work in all fairness. One price to one firm and a different to someone else is not "cricket." Stabilize your charges and keep them there. Be sure you know how much your services are worth before you accept any work. Should you seem uncertain in this, you might also seem uncertain in your painting. This is above all not tolerated. Know what you can do, and know what you want for doing it.

Togetherness is a word in use much today. Nowhere is the word more appropriate than in painting. Togetherness in color in harmony, and to have harmony is to have the point of perfection. Detached, insipid colors should never be used. It may happen in the course of your painting that you apply a wrong color. You can feel this instinctively. Remove the color and allow to dry. To go on painting with the wrong color is to ruin what would have been a good painting. Follow your sense of color direction. Be very sure when you apply the flesh-tone that it is going to be the right one. I have seen pictures utterly spoiled by flesh-tone number two used on fair-haired people which gives the look of a good sunburn. It's fashionable but not always recommended. This is one point to remember. Correct selection of color to blend uniform with shade of the skin is very important.

Painting for profit can furnish you with the extra dollars you need and provide you with the way to meet many interesting people. The better you become acquainted with the subject of art and color, the more ways

you will find to work for profit. Meeting and conversing with folks is not hard to do when you have something to talk about. Art is a wonderful topic to use. Most people are interested in the creation of beauty, the harmony of color, and your own technique. Anyone who knows something about something is always worth knowing.



If you are gifted in the field of painting, make the most of what you can from your talent. It will pay you well. The extra dollar can be yours and the satisfaction yours as well. The problems you will have come in the beginning. Lick them from the very start. Don't let the dollar rule entirely. The feeling for money drives away the love of art. If you want to be the success you started out to be, let art rule your heart. It will enhance your work.

When you have finished this book, go back and decide what part will help you most. Mark it well, and begin to form a pattern in your mind. Just how you would do as a painter of photographs should be included in the pattern. I remember my first check. When I received it (it was rather sizable), my master of the emporium said, "You wouldn't earn this washing dishes." I answered, "But, sir, I am not washing dishes. I am making it possible for you to sell hand-painted photographs." The tendency toward making one believe that you are making too much for too little is there. Don't be taken in by it.

The first suggestion for you will be to enter the studio as a paid artist. This, of course, is a cheaper way for your employer to get the work done. It is purely a matter

of which you find most convenient for you. Money-wise, you are better off on your own time and in your own studio. You are not then limited to do work for only one but will have several to draw from. This makes an ideal arrangement. Bear in mind that the charge you are going to make will be the same for all.

Just think what it means to have a profession to carry with you wherever you wish to live. There are openings for a color artist anywhere you go. Keep your oils at easy reach and your eye trained for new ideas. Practice good selling points, dress neatly and be at home with your work. Know what you want when talking to a would-be employer. This comes under the heading of selling yourself. Have a good sales talk and a good piece of work to show. Don't haggle about the price of your work. If you are good, your employer knows it. If you are not, you will know it, because he will tell you.

Make sure you have a perfect understanding as to what the arrangements are for your services. How long? When you will be paid? How much you will be paid? Know the exact time for delivery and the color directions. These things you will want to know. You have a right to be paid just what you feel your work is worth. Charging too little for the work is going to get you in trouble. Be fair in the price scale. Good work commands good pay.

Besides the painting of photographs, there is the business of enlarged snapshots. If you care to purchase an enlarger for enlarging snapshots, it makes a nice little side-line when you are in the slow season. These enlargements must be made on rough mat in order to paint them. 5x7 enlargements hand-painted, sell for approximately two dollars. You can do a lively little business in this area. The negative of any snapshot is all you need.

Also, the larger enlargement painted in color makes a nice picture and of course sells for a little more. Frame the picture and you will make a tidy little profit.

There are ever so many ways of making a profitable business out of painting. You will find it very interesting work. Keep boned up on the new trends and changes and you will be as busy as you want to be. You must work by yourself with no disturbance. A room fitted for your own work where you can concentrate will result in doing your best painting. Have plenty of strong light. Work by day or night, whichever you choose. I choose the night I found it worked out splendidly. The neighbors became a little curious because of so much light at night and thought I was ill. When they find out that you are doing this work, you will get many requests for doing "just one little picture for me." Never start doing any painting for anyone for no pay. You will be swamped before you know it. Let them know you are in this business for profit. It is your livelihood and you expect to make a living at it. The free-loaders will soon drift away and you will have smooth sailing from then on. Don't drive yourself too hard at the beginning. Quantity is not what you want at the start. It is quality you are working toward. Take your time and generate a feeling for painting for profit. Too much hurried work at the start tires you and lets down on the quality your work. Set your work hours to suit you!

Now that you are in the swing of things, let us take first things first. You have the steps for beginning and your talent, the materials, and the prints. You have formed a pattern for working with color. Next you will want a small file and a good "easy to keep" set of books. If you are self-employed, you will ask for a working number from your local social security board. This means

you will pay your own social security as a self-employed person. Keep a record of your earnings and a complete record of your transactions. This is only good business and must be kept as a matter of record.

Whether you work through mail orders or as a paid studio painter, or on your own, it is only good business to have an account book. As a studio paid artist, you would not carry your own social security which should be carried by the employer in this case. Setting the future for painting for profit requires the same regulations that you would generally make for the setting up of any other business. Only, it is your own making and you are your own boss. How much or how little you will want to do, that you will have to decide. You will make such arrangements that suit your own purposes best.

Be friendly and prudent and be your own best salesman. He sells well who sells himself wisely. That is to say, a wise person looks out for his own. Your attitude toward others and your own appearance have much to do with any success you have. People are prone to still judge by the outward appearance. Sometimes you may miss a pearl that way, but it's still the old barometer.

It takes but few tools to do a good job when you have talent and will power. Develop the color sense and a feeling for personalities and their relation to color.

For exercise, try other phases of art. One that I liked to do was giving chalk-talks to the children's classes. These are easy to do. It is surprising how well a child will remember the lessons learned this way. Charcoal drawing is another art. At present, pastel drawing is very popular. If you want to stay busy and happy, try art.

My experience as a color artist was a happy and profitable one. The rules I have passed on to you were taken from my own experiences. Perhaps you will do



much better and this book shall have helped you to gain the goal you had in mind. We are somewhat better in our work when we have followed another's footsteps.

Enjoy doing your work and never let it become boring. Relax and rest. You need rest in this work, for it is as tiring as any other work. When you quit for the day or night, don't carry it with you in your mind. Let it lie awhile; it will be there when you get ready for it. Too many people make the mistake of carrying all their work, troubles, trials and worries and with them. Take the carefree and happy way of thinking. Separate your mind from cares, as wheat is separated from chaff. Happy painting to you and a most profitable future.























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